

calls for a renewed appreciation of town squares—of physical locales that project collective values steeped in history and geography. A sense of place, he asserts, is also intimately tied to social commitment. Places “are good if they connect people to each other and to the preceding generations that have walked that place and left their mark to be absorbed by those who inherit their place.”

In many ways, these essays constitute a call to arms for public historians. Archibald seeks to embolden his professional colleagues in the power and importance of what they do, and *The New Town Square* is a work likely to be of considerable interest and utility to cultural resource managers. For historic preservationists, museum curators, re-enactors, public programmers, park rangers, and interpreters, it offers a model for examining the impact of the environment on how communities came to define themselves, that is, through how their citizens interacted, how they pursued their livelihoods, and how they developed their recreational preferences. This is best exemplified in the compelling and evocative accounts of his hometown of Ishpeming on Michigan’s Upper Peninsula.

Archibald’s writings are tethered strongly to his sense of social and environmental responsibility. “Those who forget the past, or who choose to ignore or obliterate it,” he warns, “will behave as if there is no future.” He urges that all professionals, not just historians, must “think with a consciousness of the past.” But his essays dealing with a sense of place are among the book’s most genuine and original—providing examples from the wide-open expanses of Montana to the cityscapes of St. Louis. These essays will benefit anyone seeking to write about a favorite locale, or hoping to develop exhibitions or programs that convey the virtues of a particular site. Archibald notes that “communities that are not environmentally sustainable are also communities where the relationships that provide a sense of connectedness, of belonging, of civility, of security are fractured.” Place, he contends, is an

important factor in culture because it contributes to community and diversity. “Human culture is inseparable from geographical place,” he argues. “People create places, and places make people. And that’s what makes a culture.”

Jeffrey K. Stine
Smithsonian Institution

Recording Historic Structures

Second Edition. Edited by John A. Burns and the staff of the Historic American Buildings Survey, Historic American Engineering Record, and Historic American Landscapes Survey, National Park Service, U.S. Department of the Interior. Hoboken, NJ: John Wiley & Sons, 2004; xiii + 306 pp., drawings, photographs, bibliography, index; cloth \$65.00.

The 1980 amendments to the National Historic Preservation Act directed the Secretary of the Interior to develop “a uniform process and standards for documenting historic properties” for deposit in the Library of Congress. These standards were first issued as internal government publications, then later used as the basis of a book published in 1989 by the American Institute of Architects Press with extensive illustrations and examples. The work under review is a revised and expanded second edition, with a different publisher.

The first part, almost half the book, discusses three methods of recording information: compiling a history, taking photographs, and making measured drawings. The history chapter is a short primer on historical research. The only “standard” mentioned is a Historic American Buildings Survey (HABS) outline of topics to include in a report. The photography chapter describes and illustrates what constitutes a good photograph and sets out technical requirements as to film size, type, processing,

and labeling. Brief mention is made of rectified photography, x-ray photography, and photogrammetry. The longest method chapter covers the making of measured drawings.

The second half of the book is devoted to “case studies” in recording. There are separate chapters for vernacular buildings, bridges, structural and mechanical systems, ships, monuments, industrial processes, and landscapes. The chapter on vernacular buildings also discusses the concept of using a survey of types over a region to help decide which examples to document fully.

This second edition is substantially revised and amended from the first. There are 60 more pages and 70 more drawings and photos. Even the page shape has changed: the new edition is slightly more square, which allows a different look to the layout. The drawings are toned nicely to enhance legibility, a pale peach in this edition, a pale yellow in the first.

The drawings are often considered the glory of the National Park Service’s heritage documentation programs. The distinctive plans, elevations, sections, large-scale details, interpretive drawings, and landscape and ship documentation are often masterpieces of communication. Standards specify content, quality, materials, and presentation. But the beauty of the drawings lies in the artful use of varying line weights, clever layouts, and easy-to-read lettering.

Odd, then, that these matters are given little or no discussion. While there are plenty of illustrations (251 drawings and photographs), there is no discussion of differential line weight nor any drawing showing the effect when it is not used. There are no examples of poor layout to compare with the good, nor any discussion of what principles to apply. Lettering is only briefly discussed, in particular, with reference to the problem of legibility when the drawings are reduced. No comment is made on the unsatisfactory practice of writing

whole paragraphs in ALL CAPS, which is seen in a drawing made as recently as 1992.

It turns out, then, that this work, beautifully illustrated as it is, is a primer on, and a celebration of, the process of recording, and not a complete “nuts and bolts” manual. Practitioners will still need to consult the seven existing HABS/HAER publications for nitty-gritty details of the process (except for *Ships*, all are available online at <http://www.cr.nps.gov/habshaer/pubs/guide.htm>).

Those who found the first edition useful will find the second edition an essential upgrade and improvement. Newcomers to recording historic buildings, structures, and landscapes will find this to be a well-illustrated introduction to the recording process.

Dan Riss
National Park Service (ret.)

Historic Sacred Places of Philadelphia

By Roger W. Moss. Photographs by Tom Crane. A Barra Foundation Book, Philadelphia: University of Pennsylvania Press, 2005; xiii + 314 pp., photographs, glossary, bibliography, index; cloth \$34.95

Historic Sacred Places of Philadelphia is a celebration of the physical embodiment in architecture of William Penn’s profound contribution to making freedom of worship the central policy of his colony of Pennsylvania. In his masterful introductory



essay, Roger W. Moss—distinguished author, historian, and executive director of the Athenaeum of Philadelphia—reminds us that Penn’s stated toleration of religious diversity was a radical departure in the 18th century, “an intolerant age

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